

WRESTLING FLYER NEWSLETTER

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INTERVIEW EDDIE GILBERT

The following interview with Thomas Edward Gilbert Jr., 32, was conducted in Philadelphia, PA on September 24, six days after he said farewell to Eastern Championship Wrestling's hardcore fans, and three days before he moved back to his hometown of Lexington, KY. Now, he reflects upon his career both in the ring and behind a desk, his recent deal with Tod Gordon's ECW, and his future in and out of wrestling.

John Clark: I was first going to ask you, what were your goals when you entered the wrestling business, and have you achieved those goals?

Eddie Gilbert: Yes. I had a lot of goals set for myself growing up in the Memphis area. One of my first goals I ever had was wrestling Jerry Lawler in the main event in Memphis because he was the top guy. A lot of people don't realize this and understand it, but in 1974 when the Southern junior heavyweight championship belt changed to the Southern heavyweight championship belt, it was actually the same title. My dad had won a tournament in Birmingham, Alabama for the vacant title. Len Rossi had always been the champion for years and years down there, and he got his ankle broken. And then my dad won a tournament and he held it for five or six months in 1974. Back in those days Tennessee was like three different territories—the Memphis end, the Nashville end that included Birmingham, and the Knoxville end. They brought him up to Memphis to work some stuff and he got to work a program with Lou Thesz. I'll never forget the night that he pinned Lou Thesz. Thesz then beat him for the belt and held it two weeks. Then my dad won the belt back, and I will never forget the frenzy in the Coliseum, people standing up and you couldn't even hear your own self. I was like, "Wow, my dad beat Lou Thesz." Then a couple months later, Jerry Lawler with manager Sam Bass won the Southern junior heavyweight title from my dad. That was the beginning of Lawler's reign as the Southern heavyweight champion because three months later, all of a sudden out of nowhere, without any kind of reason, the promotion stopped calling that with the "junior" in there and just started calling it the Southern heavyweight title.

Besides my dad, my dad was my first idol and hero, and I always loved the Funk brothers, but Jerry Lawler was the ultimate to me because of the gimmick of being the king and he was so cocky and did great interviews, and had the greatest manager in the world, I think, Sam Bass. I always wanted to wrestle him as my first goal, and of course to win the Southern heavyweight title. That was one of the very first things that I ever wanted to do. I set a goal for myself saying that before I was 35, I wanted to become the world heavyweight champion. Back then, of course, it was just the three world champions. Like the USWA world champion and all that kind of stuff. So I wanted to do

that. And then the one goal that I didn't realize at that time was such a political deal and not really on if you had brains or not, or were able to do the job, and that was being a booker. Especially in the earlier part of my career when I was getting started, I always thought, "Man, when will I be able to make these older guys think of me that I'm just not a young punk." I did grow up in the business and I have been watching and studying it for years and years. And if I can ever get the shot or even being an assistant booker, I think somebody can see that I've got what it takes. So it was to be a booker. Then in 1985, Jerry Jarrett first mentioned it to me. That was before I left to go to UWF. They had just hired Tom Renesto as the booker. Tojo Yamamoto was one of my biggest backers in that situation. And so was Jerry Lawler. Jerry Jarrett said, "If I hadn't already hired Tom Renesto, Eddie, I wanted to give you the shot at it." I was writing the program at the time for Memphis and I was writing all the stories and the trivia contests. Jerry Jarrett kind of always talked to me about the business. He knew that I knew a lot of stuff, and that's when I think it got his attention, and Eddie Marlin's attention. Eddie, of course, was like an uncle to me. Him and my dad are like brothers because of when they were tag teaming. And Eddie pushed me for the job. Jerry Jarrett made the statement if he hadn't hired Tom, he'd have given me the shot then. He said, "Whenever Tom goes, Eddie, I want you to take the booking job, if you're interested." Back then, also, the payoffs and the pay really got bad for a while there. During the winter time a lot of shows got canceled. That's when I had to pick up the phone, finally, and call Bill Watts. Ricky Morton had come up to Memphis and said, "Hey man, you need to call Bill Watts. I've been talking about you with him, and I want you down there." So that's where I went. I thought if anything, I said, "I'll never get to be a booker now because everything and all the ground work I laid in Memphis, now I had to up and leave. And it'll be a long time before they ever want to offer me a job again." When I went to UWF, in '87 was when I got the offer to take the booking job. That was the ultimate, ultimate goal. To get it and keep it and to go on from there. And then when a version—and I'll make sure I say that right because it's not like if I had won the NWA world title or the AWA world title or the WWF title back in the heyday of everything—but beating of all people, beating Jerry Lawler for the world title in Memphis last year, when everyone thinks about it or they say it's not a world title, it's just an area deal, that's fine too. But at least I knew in my heart, like it was another goal that I set that I did accomplish. Plus, beating Lawler back in 1985 for the Southern title, I got that done. I got to be a booker. I got the world title deal. And all the times I got to be a partner with my dad and hold tag titles. I did accomplish everything I wanted to. And that's another reason, besides the inner-politics and the inner-structure being what it is and being so vicious. And everything in

this business, it doesn't matter if you're doing a good job or not, there's still people that don't want you to succeed. If they don't want you to do a good job, you're not because they're going to make sure that the word gets out that you're a bad seed. Reputation in this business goes a long way. In answer to the question, yes, I did accomplish everything I set out to do.

Clark: You mentioned your dad Tommy Gilbert, the Funks, and Lawler as some of the people you admire. Who are some of the other people in the business that you look up to and admire?

Gilbert: There was always very, very funny things that happened to me through the business and things that I remember. Growing up, I never got to see the Florida Championship Wrestling. Everyone else got to see. Besides the Memphis wrestling show, the only other show that I really got to watch was actually the Nashville end. I lived right in between Nashville and Memphis. So I would get to see tapes from Birmingham, Alabama, the Chattanooga end, and stuff like that. I just went on what my dad was telling me about it when he was growing up in St. Louis. He'd always talk to me about Pat O'Connor, about Buddy Rogers. And "Nature Boy" Buddy Rogers was my dad's idol growing up. When I went to Kansas City in 1979, after I had been in the business four months—I went out on my own out there, I didn't go with my dad or anything—that was a major situation for me. I always heard about Pat O'Connor's reputation of being a very stern individual and that he wasn't too nice of a person, and he was moody and all this, which most of us are in this business. I met Pat and I got to be very, very, very good friends with Bulldog Bob Brown. But Pat O'Connor became a person that, after a couple months, he would work out with me every Thursday, the day of the matches at the Kansas City Memorial Hall. I got to work out with him and finally got to work with him. He was booking St. Louis at the time, and I got to be a tag team with him. I remember my dad talking about it, it was like, "Wow, this former NWA world champion, and he's taking his time out to help me." And then Buddy Rogers, when I was in the WWF in the latter part of '82 and '83 and so forth, when I got to be on "Roger's Corner" with Bob Backlund and Arnold Skaaland when they made the announcement that I was going to be Bob's protoge or whatever, but whenever Buddy would take time out to come back there and talk to me. I finally told him, I said, "You were my dad's idol. And now I'm getting to spend time with you and talk to you." In 1979 I got to wrestle the Brisco brothers, me and my dad in Kansas City in a big tag team tournament. I admired them. There's so many, I can't think of them right off-hand. Jackie Fargo, of course. I grew up just always admiring him. I mean, he was Memphis wrestling. He was Jerry Lawler's idol. Eddie Graham, I know it's been printed, especially in the last couple years that he was like the Godfather of wrestling bookers. He's the ultimate. He was the one that everyone said—if you read Jerry Jarrett's interview in *The Torch* or even when Bill Watts gave me my booking job, and he said, "Eddie, I wish Eddie Graham was still alive so I could send you down there." It was almost like going to school. If a person saw that you had booking potential, they sent you to stay with Eddie Graham in Florida or to work for him for six months to a year. I always admired him for all the stories I ever heard. He was a booker that, let's say up here in Philadelphia, if he was still living, and we were stuck for a finish for a match or something, if no one could really come up with a good finish, people would call Eddie Graham from a different territory and ask him if he could he come up with a finish and a way out of a title match or something like out. And Jody Hamilton, the former Assassin, as a person, he was one of the bookers I ever worked for, and as a person, he was very, very good to me and a tremendous person too. I admired Dusty Rhodes. Just the fact of his mind that he's got. And say what you will about him, but the charisma about him, no one else can top that. He did have that. There was something he had or he wouldn't have stayed on top and stayed the booker that he's been for all these years. And of course, to be honest with you, I really did and I always loved every minute that I spent with him—I loved Ric Flair. He was a very, very good person.

Clark: How has the wrestling business changed for you in your opinion over the past couple years?

Gilbert: I found out very quickly many years ago that it doesn't matter what a lot of people say to you in the business, they are not your friend when they tell you they are and you cannot trust anybody as far as you can throw them. And I mean anybody, literally. It's very, very hard because there's so many times in this business that someone will tell you something and then go directly to the person they were just talking about and tell them something about you.

A lot of it has to do with the sheets and the people that read them, it's just that I've been very fortunate to gain the respect of a lot of the writers and the fans over my booking style. I've appreciated that and I've never tried to get a big head with that. There's one thing I've tried to do, even in wrestling, I've never tried to blow my own horn. I always figured that if you do that, sooner or later—there's a challenge everyday and there's a challenge every week, and every month if you're a booker—you've got to rise to that occasion. And if you don't, it could be over tomorrow. People have don't have short memories. If you're not doing well, they will sure tell you. And the position I've been put in since '87, I've really had to watch myself, watch my back. Even with some people I considered my best friends in this business.

It's changed so much that it's just not fun. It's not to where it used to be where, especially I remember in 1979 travelling with my dad and going to Kansas City, on the way to the arena I couldn't wait to get there and even start lacing up my boots to get out into the ring. I would have wrestled nine times a night and been happy. Actually I did that in Missouri back in February of '79 when I was still in high school. I traveled up there I think one Saturday night. I wrestled six different times. But that's the way they did things. They may have had twenty-five matches in one night. It was just the outlaw type promotion. I got paid \$25, but I was tickled to death. But now it's like I dread having to deal with certain people and different people. I really enjoyed being around the young guys because I figured that they haven't been messed with yet. And if there's any way at all I can help in the molding of their career, I want to. Just like Shane Douglas. I want to think and hope to think that I still have some kind of effect on him as far as his thinking. I know that I was very proud to see when I was reading his interview with you that he does appreciate people and what they do for him, like Ricky Steamboat. And that was a good person as far as learning this business and being a great babyface to learn from. Shane was laughing about it at the last TV taping, I just always wanted a chance to make him a heel because I always knew the personality that he had that no one else knew. And that was that kind of a Lex Luger type syndrome. And he could be that if I wanted him to. I wanted to give him a shot at it. Whenever he saw that's what I was doing with him, he was laughing. He told my brother, he said, "Eddie's been trying to do this with me for the past six years! And now he's getting the chance." But really, the only fun that I've really had out of it anymore... And I used to, hell, I'd stay up all night booking and try to get a month done at a time, if I was in a territory, or when I make the TV shows out. I still want to say that I can pride myself in doing the TV shows and try to do the best job I can, but it's not that great feeling and no fun anymore like it used to be when I'd sit down and do it. And it's actually a job now instead of a happy situation. So it's just not fun. That's all. It's changed that much that it's just not fun.

Clark: What are some of the major problems that you see with the wrestling business today?

Gilbert: I don't mean this the wrong way to anybody out there at all. I don't want anybody to take this the wrong way. But there are a lot of people in power positions in our business that don't have a wrestling background. And I'm not talking about in the ring at all, I just mean they don't really know our business well enough and don't have the respect for it. And they want to treat the guys like they're a herd of cattle. In front of the guys, they'll pat you on the back and smile, as far as promoters and bookers and so forth. But once again, behind the scenes they're laughing at the guys, saying, "This guy wanted this much

money. Can you believe that? Who does he think he is?" And a lot of people that are marks for different people in this business and are fans for different people in this business are now in power positions and they're calling some shots, and they really, really don't know. If they make a decision now, they don't really know why they're making that decision. I don't have anything against people like that. But I also believe that a person in that kind of position ought to have a wrestling mind. Not necessarily a wrestler, but someone that at least has been involved in the business for a few years and knows the insides and outs of it. To be by their side, to be there for them to bounce ideas off of and to let them know what's going on and get their opinion on things. As you and I discussed last night, to me it's the silliest sounding thing in this world for someone to say because someone is running "their town," that there's a war on. Hell, if we really wanted to get into picky situations. Let's just give Philadelphia for example! Hell, if anybody should get mad over someone else running Philadelphia, first it should be Vince McMahon because he was the first one here. And then if anyone else is going to get mad, it could be WCW because they came in next. So for some other people to make the statement and say it's their town and this talent can't work there and this promoter can't run; that's what I mean, this business has changed so much now that we have people that would rather put all their energy into having an argument and a fight with some other promoter than to really know what this business is about, and to try to make it a better business. And then we also have people that have been in the business for a while that see these kinds of people, these promoters now, and want to take advantage of them and try to influence them to go their way.

Anyone can take this the way they want to, but I think the biggest example you will see of this right now and in the future, is let's just sit back and watch the progress of the NWA right now. It's going to be very, very strange to watch how this all turns out because of the characters and the personalities that you have on the board. It's a different situation now. You used to have people that knew the business inside and out, and now you have people that want to pay \$500 to say that they're a member of the NWA. And that's it, so they can go around the country saying, "You know, I'm a member of the NWA." And really, all it cost them was \$500 and getting approved. Unless somebody can just prove me wrong, I believe that the way it's going right now, you and I and every Tom, Dick, or Harry out there can send \$500 in, and we'd all be members of the NWA. I want to say this too. I think everyone out there, if you do have an extra \$500 laying around, why don't you go ahead and join it, and let's really cause some disturbance and see what kind of decisions get made then. Also, the structure of WCW. There's more people that don't really know our business at all that never even gave it a second thought that are now making decisions in our business. Don't get me wrong too, when I say "our business," I'm not trying to protect it like it's someone else's or like it's mine or any of the wrestlers' business and no one else's. If someone else devotes their time and life and dedication to it, that's the kind of people I'm talking about that should be running our business and making decisions. People like a Jim Cornette, who I have the utmost respect for, a guy that I feel like I grew up with. I've seen what he's done in Smoky Mountain and I'm very, very proud of him. He's another one that has sometimes been called a rebel. But he's going against the grain and a lot of people said this and that about him. But one thing I know about Jim Cornette, he does know this business in and out, and if I had to decide whether it was the president of WCW that was going to run my territory or Jim Cornette, I would pick Jim Cornette. And I know that everyone out there is saying, "Of course, Eddie, we know that." But we really, really, really have a problem that so many people in power positions these days can be influenced by anybody. And decisions are being made that all of us just can't understand at all. It has changed it for the worse. It has changed it to where now, like myself, I've just grown weary of it and it's not even worth anymore even trying to get your opinion across and trying to make a change because it just keeps changing in the wrong direction.

Clark: That's a very sad picture, but do you see any of these problems being improved in the near future?

Gilbert: Well, they could be. They could be changed tomorrow, as far as you and I know. See, that's another thing too. This business in the past year, I have never seen so many things. It's like when you wake up each morning, you wonder what new happened. There's so many changes. It's like musical chairs sometimes.

I was very, very happy. I don't care what anyone else thinks. But you had to be there and be around the political structure in that office when Jim Ross, you would understand why I would say I was very happy when I saw... If I had two personalities to pick from, to deal with, where it was Eric Bischoff or Jim Ross, I'd pick Eric Bischoff. Because I knew the kind of person that Jim Ross was. Either you kissed his ass or you might as well forget it. And, you know, take him out for a drink and whatever. That's a part of me, that I've never been able to do that. Either you go on your talent alone or forget it. I do understand that the politics of having to talk to people and to go out for a drink, I understand that's there. But everything just changes so much. I've been very happy. I wish everybody out there instead of using their energy of knocking things that happened in this business—when two people or three people work together would think of something else to knock because wherever they start knocking the situation of Vince McMahon making a deal with Jerry Lawler and Jerry Jarrett or with Jim Cornette, and they start knocking that, I think it's one of the greatest things that ever happened in this business because all of a sudden I remember everybody being in such a rut and reading the sheets and reading everybody's letters saying, "They're doing the same old thing." "WWF's just the same old thing." "The USWA has Jerry Lawler in the main event every week." All of a sudden, Jerry Lawler shows up. And all of a sudden, hell froze over, everyone said. But we all did get to see a change. We got to see some other stuff happening. We got to see Vince McMahon actually show up in Memphis, Tennessee to work an angle. That's what I really love. That has nothing to do with my personal feelings towards anybody. That just has to do with that I loved all of a sudden getting to read and getting to see something different. And then when Jim Cornette made hell freeze over the second time, as it was in *The Observer* that way, I thought it was even better. No matter what Jimmy had said about whether he worked for Vince or not, let's just think about for a second how much it changed the WWF. And it's going to change SMW. Like if Inoki and Baba worked a combined show, everyone over here would think that was the greatest thing in the world. If W*ING and FMW runs a show together, the people are going to think that's the greatest thing in the world. So instead of everyone saying, "Uh oh, we'd better watch out for Vince, he's going to screw Lawler and Jarrett, and he's going to screw Jim Cornette." Vince McMahon is a very, very, very intelligent person. He's very smart. He wouldn't be where he is today. Why would he even care about taking Memphis over or Knoxville? He's got to worry about getting his houses up all across this nation and making sure his ratings get up. And if that means working with Jim Cornette and Jerry Lawler and Jerry Jarrett, he's going to do it. That to me is the best thing, as far as changes. That's the greatest example in the world.

But do I think changes are coming? Yes, I do. I don't know what the changes will be. But I do know that they can exist, they can happen. I want to see WCW make some surprises and give the people some surprises. And I want to see some people shocked, to get those houses up. I don't want to see this business die, whether I'm in it or not. I've got too much love for it. I don't want to see anything happen to it. But I hope WCW though is one of those that starts making some changes and starts making some good decisions.

You've got a guy sitting out there in Amarillo, Texas right now who to me is one of the best minds in this business. He's sitting out there doing Hollywood stuff now and then, and he's got a cult following. Of course, I'm speaking of Terry Funk. And Terry has great connections with different people in this business as far as talent. And WCW needs a talent overhaul. The new talent they've brought in has just been either green guys that don't know what they're doing. To me the best personality and the best new guy they've brought in the past two or three years is Johnny B. Badd. And that's not because he's a great worker, it's because he's got great charisma. That's been about the only new character I've even given a s—t about even watching. I can see a lot

of changes happening. It could happen, but until I see some of the structure change at WCW, I don't really see any good decisions being made. I'll tell you what, a lot of people knock a lot of things that Eric Bischoff does. Eric does not know our business. The only thing Eric's making decisions on right now is of course, making sure he keeps his job. And that's very hard. Getting the job is easy. Keeping it is another story. Eric right now, I know what he's going through in a sense. But he needs to look around and make some decisions whether those are the people that he trusts on making sure the ratings are up, doing good buy rates on pay-per-views, and drawing some houses. They just really need to get on the ball.

Clark: The title of the book on you being put together right now by J.D. McKay is *Wrestling's Rebel Son*. Can you explain why that title fits you or why you think it fits you?

Gilbert: J.D. McKay is the guy that's doing it. It really shocked me. It was after that Nashville convention where they had all the old-timers there. It meant a lot to me to be there. I got to see a lot of the old old-timers from the Tennessee territory. And I saw J.D. there. I gave a twenty minute speech on the old-timers, and it meant a lot to me. J.D. called me on Monday. Actually, he thought he was talking to my dad at first! He said, "I've got something I want to ask you. And I hope you're flattered, but you may not be. But I want to do a book on your life story and call it *Wrestling's Rebel Son*. Would that be alright?" I said sure because especially everybody in this business knows mostly everything about me anyway. My life's pretty much been, especially since '87, being a booker and everything, most of the time anything that's ever happened to me has been in print anyway.

I guess more or less the rebel part is that I've never taken too much s---t from people in the business. And just because a guy decided to write a book about me with that kind of title doesn't mean there's not other people out there that's the same way I am. You know, some of us get more acknowledgement or publicity from it than others do. I guess an example would be the last time I was in Memphis. When I know that a promoter or booker is actually doing something to me personally and doing it behind my back—I've never been one of these people to say, "Okay, it's been nice working for you. I'll see you later." The last time I was in Memphis, all of a sudden whenever they got word that I might be coming up to ECW to take over the job, instead of them asking me to find out for sure everything that's going on, they booked me in the first and second matches. I was in the first match on a Monday night. I got into Memphis late from my flight. The matches start at 7:30, and it was 8:15. Well needless to say, I missed my first match. And I don't think you would have seen me out there anyway. When I got to the Coliseum I went up and sat with Jerry Jarrett. I said, "I'm sorry about not being there..." He started telling me that he wanted to have me in a six man the next week with me, Jeff Jarrett, and the Big Bossman vs Harlem Knights & Brian Christopher. I said terrific. I went downstairs and I went in Jerry Lawler's dressing room and talked to him. We talked about Terry Funk a little bit and the blizzard and everything. Then he started telling me that he wouldn't be there next Monday, he was doing something for Vince, and that I'd be in a six man tag. I said that was fine. So they talked about me doing a run-in, but Jerry Jarrett came in the room. I'm just trying to show you an example and to let everyone know what sometimes has made me go off and do strange things. But Jerry Jarrett walked in the room and had this look on his face. I could tell Jerry Lawler had the idea of me going down throwing fire to run the Harlem Knights and Brian Christopher off. When he told Jarrett that, Jerry said, "Let's wait till Saturday at TV. We'll let Eddie do the same thing there." Just that sense of something tells you that something's wrong. So I got to TV that Saturday morning. I still hadn't seen the card yet, but I still thought I was in the six man tag. That's when I found out that I was getting hit with a guitar over the head and that I'd be wrestling the Rock & Roll Phantom, Don Bass, who was a great person, with Bert Prentice in his corner. I'm not into a deal of letting a so-called faggot mess with me in the ring. I've never liked that, don't want it around me. So I went along with the thing that morning. Then when I saw the card and saw that I

was in the second match, I knew I had been lied to. It had been changed to Jeff Jarrett and Bossman in a tag against the Harlem Knights. I threw the fire at Don Bass, which instead we did a thing where we hit a job guy. Then I was supposed to go right down and do interview. I went down, and I remember a lot of the sheets publicized what I said and wrote it down, and instead of doing the interview I was supposed to do, I said that a lot of strange things had been happening the day I got to TV and saw that I was in the second match this week and I saw I was booked in the first match last week. I said, "I don't think I'm asking too much, but I've been in this business fourteen years and I've worked very hard, and I don't think that I should be booked in the first and second matches." In other words, actually I quit that day on live TV. And then I walked off. Jerry Lawler was in the back, and I went back there. He was kind of just looking at me. Lawler's never been one of these people to ever confront you about anything. He waits till he does it behind your back. Which is okay, everyone has their own way of doing business. I just went up to him as I had my bag in my hand, and I said, "I just want to ask you one question. Wouldn't you feel insulted, especially here in Memphis, Tennessee, if someone put you in the first or second match? And also, would you do it?" And he said, "Yes, I would be insulted. And no, I wouldn't do it." And I said, "Fine, thank you very much" And I left. But there's been other situations like that. I've just always kind of said what was on my mind. I've always, though, tried to be as political as I can be. But when I start feeling that it's personal, and personal attacks, and when I feel a person is not man enough to tell me face to face what they want me to do or that they don't want to do an idea I've got or maybe they want to finish me up, if they haven't got the balls or aren't man enough to say that, I feel like it's just wide open then for me to do whatever I want to do. And so I've kind of got that reputation. But there are a lot of other people with that same reputation. A lot of people just handle it a different way. I've been called a rebel in that aspect. Another way of being called a rebel maybe just because of the time that you get to the building. You may stretch it a little bit. Everyone is supposed to be there an hour before, but I've been one that usually gets thirty minutes before or something like that. But there's so many different ways that I'm sure I've been tagged with that. But it's nothing I'm ashamed of. I'm very proud of that fact. I learned a lot of it from my dad. But I just never felt like letting anybody ever walk all over me or run over me. And you won't see me changing it just for a situation or for anybody else either.

Clark: Moving onto your recent stint with Tod Gordon and his ECW. What kind of business agreement did you form with Tod to come in and work for him and book Eastern Championship Wrestling?

Gilbert: Well, I had an agreement of making \$1,350 a week. It was a six month agreement, that at the end of six months we would take a look at the situation. Of course, that \$1,350 was to have me move up here. And that was with the living expenses and everything. I thought that was a fair price. We had agreed on a figure at first of \$1,000 a week, but after I got up here and saw the cost of living with an apartment, knowing what my telephone bill would be, and so forth. I mean, even my electric bill, jeez, last month it was \$175 in this apartment. All of a sudden, all this stuff went through the roof, plus eating and all that kind of stuff. I also had Kevin Lawler living with me at first, so that was buying food for him, and this and this and this, and covering his phone bills. So it was a six month deal for \$1,350 a week, unless something else came up before that time.

I'll go ahead and cover this now so you won't have to ask the question about the 49% deal. It was an agreement that came from Tod to me. It was an offer. At one time there before Terry Funk ever went on record in *The Torch* saying that when he talked to the WCW people he had mentioned my name and would be taking me with him if he went, Tod got word somehow that I might possibly be up for a position in the office in WCW at some time. And also, I don't know why a lot of people started things like this because it couldn't be farther from the truth. When Jerry Lawler first went to the WWF, I don't know why, but I started hearing stuff that I'd be going to the WWF because Lawler was there. That's how crazy the rumors are. I've never been able to figure

that out. But the deal with WCW I think started worrying Tod. He never said anything to me, but I think it made him worry enough that he called me in one day and said, "I want to offer you 49%." It was more or less to make sure that I stayed. That if I got a better offer from WCW, I wouldn't journey out somewhere else. That was more or less the deal.

Clark: What were your plans for Kevin Lawler and what happened with those plans?

Gilbert: My plans were to, and I hope, to be honest with you, that Kevin proves me wrong on this, my plans were to eventually, hopefully someday, next year, that whenever if I had to pull out of here if I was going to be here that long, I wanted to eventually be able to turn this place over to somebody. I knew Paul Dangerously had hooked up with Jimmy Crockett and doing their deal down there, which I had no idea at the time that it would wind up including this. I was looking for some new young blood to be able to run the wrestling business. I hope someday that my brother is able to get the acknowledgement and recognition I think that he deserves. But a lot of people don't know Doug and have never taken the time to really talk to him. And he's been put in that bad position of being in my shadow. And I understand that, but he is a very good person as far as giving out finishes and a lot of people have respect for him. So I had Doug that I was grooming more or less to be like a finish-man, as we call it in this business. Kevin Lawler is more of a person for ideas that you'd want for angles, to dream up the angles and ideas. Also, Kevin in Memphis had gotten out and gotten some spot shows to run. And I knew his dad didn't have much time for him, and him and his brother never got along, so when I was coming up here I knew that to make this company work we needed to get some spot shows and some towns and some high schools to run. So Kevin was the first guy I thought of. When I talked to Kevin, he said, "Yeah, I'll go." There was never a money deal with him. Never. I don't care what anyone says, I will go to my grave saying this. I know this for a fact. The deal was a percentage deal. If he got out and worked and got a show, if he sold a show, we agreed to give him 10% of it. Whatever the house drew, he'd get 10% of it. I don't know, I don't want to bash him here or anything like that at all, but he wanted something for nothing and he just kind of sat around the house all day and he would never get out and he never once went out and tried to talk to anybody about getting towns. He kind of made me look bad in front of Tod because I told Tod this was the kid we wanted. And he ran up my phone bill without making business calls. Things led one to another so we had to dissolve that relationship. I just really had a lot of plans and hopes for him. He's going to learn someday that you can't get anywhere in this business with a name alone. You can't get somewhere because you're Jerry Lawler's son or Tommy Gilbert's son or Dusty Rhodes' son. You do have to have some kind of talent and you do have to produce. Even though, I've got to tell you, I was very, very shocked and in a sense, happy, that the last TV tapings I did here that the interview times I gave Kevin, he did a hell of a job. He surprised me. I never heard him do an interview like that before in the ring. But I felt bad because I thought it was too late. He didn't do his job when he got here. But I will say again, he told a lot of people that he had a money deal to come here and so forth. He never did have a money deal. That is the honest truth.

Clark: Why was the relationship between you and Tod Gordon severed and then what are your personal feelings about it not working out?

Gilbert: More or less, there was some things going on behind the scenes involving Tod Gordon, involving Jim Crockett. I have mixed feelings right now about Jim Crockett. My last relationship with him or knowing him or having dealings with him was back in the latter part of '88 and the beginning of '89. Whenever Ric Flair, Barry Windham, and myself had a little program going at WCW, it was Jimmy Crockett's idea. I think more or less it was Ric Flair's idea, but that's the one where they broke my nose and I brought Ricky Steamboat in as my partner. And I thought when Jim Crockett left that he and I were on

good terms and conditions. Then during the committee deal at WCW, I was the only one on the committee that would take the time to talk to Jim Crockett. He would call the office and wanted to give suggestions, but no one would talk to him. No one on the committee would even give him the time of day. I remember one of the Great American Bashes for the Omni. He said, "Eddie, you ought to put War Games there." And I did. So I thought everything was fine. Still to this day I have not talked to the guy.

And so there was talk going on behind the scenes between Tod Gordon, Jim Crockett, Gary Juster is involved in there somehow—I don't know, Gary works for WCW, but he's also checking out other ventures too—and of course, a guy that I considered my best friend in the whole world, Paul Dangerously. I come to find out there was more going on to it than I knew. I had one idea about the way that I wanted this company to go. I take it now that Tod with Jim Crockett have a different way.

Tod Gordon's only weakness I see is that he's a wrestling fan through and through and that when a person with a name like Jim Crockett takes time out to talk to him or call him, Tod's like a mark for that. He loves that. He can't believe that someone like Jimmy Crockett would take the time out to talk to him. And I feel almost like Paul's the that way too with Jim Crockett. I think right now that's Paul's weakness. He's doing a lot of leg work for Crockett right now. Paul's loyalty is 100%, or if you can be more than that, it's to Jim Crockett.

There was also a situation that when I got here, Tod told me that he had \$100,000 that he put into an account for this company to make it or break it. I told him that day that \$100,000 I know is a lot of money to all of us, but to start a wrestling company, it's nothing. It's chicken feed. You can ask Jim Cornette this. If anyone knows, Jim Cornette does and his backer does. I've been here five months and with the TV tapings and the budget, Tod's also spent a lot of money on people in his TV production that he did not have to. Then whenever he would finally tell me that money was going to this and this and this... I've never heard of a promoter that instead of buying their own plane ticket for the wrestler to send it to him, he was letting the wrestler tell him how much the plane ticket costs and to send him the money. When I found out a bunch of stuff like this, and that's what I mean about people that don't know our business. Whenever he did let me know and let me in on stuff like that, I right then would tell him, "Hey, you've got to stop that. Talk to him, find out when they want to fly in. Contact your travel agent, let's get the ticket for him. And you'll be saving some money." The production company here sent him a rundown of all the costs, because I wanted to see it. They were charging him for the two nights of TV tapings, it was like \$20,000 in production. Just one example, on the sheet there was a place there where it said "executive assistants," who were getting \$400 a piece. And there was two of them. I looked at Tod, I said, "Tod, there are no executive assistants. Who is that?" It's just a strange deal. There was money that went for things that shouldn't have. But also, too, \$100,000, to start a wrestling company, to have it going, to bring talent in that you want, you better have a lot of money and ready to go for a while, if you're going to start a wrestling company.

But I had to sever it because of a situation with Crockett coming in and Paul coming in. I knew that there were a lot of decisions made that I had no idea or know nothing about at all. I've got to say this too. Tod has been the best promoter I've ever worked for. He did come through with the money that he promised me. He paid me that. He left me alone. I got to do the TV shows I wanted to do.

I've read a couple letters in different things. I remember Carlie Gill or whatever her name is. A lot of people have made accusations about the TV show and about me putting myself on there in what capacity. In a situation like that, I look at what Jim Cornette said, and he's exactly right. I always knew I'd be here. I wasn't going anywhere. If I had talent that I thought was better that could do it and knew what I was looking for, I sure would have them doing it. Actually, I was in the process of trying to work Hunter Q. Robbins, who I think somewhere in this business deserves the position as a manager because he's got such a good way of talking like a snob. He's got a great gimmick and I really like him. I was looking to try to bring him in there. I wanted Bellomo to start doing some stuff like co-host a show sometimes, like every three

or four to week, doing some funny stuff.

But Tod let me do whatever I wanted to do with the show, he paid me the money, he was very good to me. But when all this outside interference came in, I knew it was time to go. And I wanted to do it the right way. I didn't want to up and say, "Screw all of you, you stabbed me in the back." I just wanted to end it the right way. It's just the direction that I did not want to go. I don't think it's the right direction, but then again I'm not part of it anymore. So I really hope that Tod takes the blinders off and he watches what's happening, and is very, very careful of who he's listening to. He also listens to too many people and he believes every, everything that he's told. And he's from a business. But until you're in the wrestling business, you're naive to all that kind of stuff because you will believe everything. You'll believe everything until someone burns you. I will be very happy when the day comes and I know that Tod Gordon is not believing everything that he's told and hears. And I hope and I pray that Jim Crockett is doing this for the right reason and that it's not to make a front man out of Tod Gordon with money and for the Northeast. But from what I've heard and what I saw Saturday night (9/18 ECW show) at the building, I think my hoping is just down the drain. For somebody to come up that really hadn't run but one show, and it was in Ft. Hood, Texas. It was not a TV taping, and we've heard so much hubbalo about a TV taping coming about, and if they can't even take care and run their own show, they've got to come up and take a show that I booked and I was running, and come in and try to take it over Saturday night like they did. That doesn't say much for them. And to me, Saturday night I felt like a guy that had coached a team to the playoffs through the Super Bowl, was relieved of my duty or couldn't go to the game for the big one, and then another coach steps in and says, "Okay, I'm running the show." That's more or less what happened Saturday night with Paul making his speech. I've got to say this too. I've probably never been so hurt in my life till Saturday night when I heard about the speech Paul made to everybody. I never thought he'd go publicly for any situation between me and him after all that he and I've been through business wise. But he did and it's really had an impact on my friendship with him. And it will in the future. It's just a very, very delicate situation. And that's all I'll say right now.

Clark: Financially speaking with ECW, did any of the shows you worked on make money?

Gilbert: I know for sure that the last show, not this past Saturday's, he made a little profit. Like I said, he's got some expenditures that he shouldn't have. As far as drawing wise, there's some good figures. He's got some sold shows now coming up in October he'll be making money off of and this past Saturday night's show was a good moneymaker for him in all aspects—gimmicks wise, house wise. Believe this or not, I've never seen a promoter like this. Sometimes Tod actually wants to overpay the boys, the local guys. When he loses money, it's not necessarily because the house is bad. It's because of the budget he's got, which he could cut down on.

Clark: You're familiar with Joel Goodhart, and he ran into some problems with bringing in too much talent and paying them too much. Do you see that as a problem here in this situation?

Gilbert: Not like it was with Joel. At least with Tod, we'd sit down and say, okay, let's only have this many outside guys coming in. Like a Stan Hansen, Abdullah the Butcher, Terry Funk, and so forth. And let's not have it from first match to last match with outside talent that's asking for so much money. There's no way. I mean, you can try to make all the fans happy. But then again, that's where I try to make a difference by having a scaffold match with—even though the Dark Patriot's an outside guy, Doug wasn't making like what a Stan Hansen or Abdullah was. Or having a loser gets ten lashes match with Bellomo and Chris Michaels. All those kind of gimmick matches like that made up, I thought, for any outside talent coming in. But he is not in the

same boat. I think Joel got into the fact of trying to impress everyone by the talent he could bring in, and oh my gosh, just went totally over the line with money. There's been so many things talked about with Joel and what he's done to people, but Bob (ECW ring announcer) and Lex Artese got taken by Joel Goodhart for money. Just like Tod Gordon did. Tod got taken for a bunch of money by Joel. But that's where that wrestling fan syndrome comes in again too, though. That's where you can be taken, if you're a fan and you don't know this business. So it's almost like a con man.

But Bob and Lex, great people that I've gotten to meet here. That's another thing too. I've gotten to meet and make friends with a lot of very good people here. Like the director Matt Radico, Jay Sulli (ECW commentator), Kathy Fitzpatrick, Bob and Lex, Tod and his family, and everyone's just been tremendous friends to me.

Clark: I just wanted to clarify something. The show this past Saturday, it was a show that you had booked, but was run by Paul E. Dangerously and Jim Crockett?

Gilbert: Well, yeah. Yeah.

Clark: How did that make you feel? Do you think it was acceptable or appropriate that that was allowed to happen?

Gilbert: No, I don't think so. The other thing is, I think that the worst thing about all of this is the way that it was handled. I had no idea that Jim Crockett was even going to be here. Paul and I, the last time we had talked before Saturday, was Tuesday when I was in Lexington, Tennessee. And Paul never mentioned a thing about Crockett being here for a meeting or anything. Tod and I really had a good, amicable way of splitting this up. It was a very, very good situation. He said that he still wanted me to run his show. Actually, he wanted me to be in the back to run the show. During the week when he talked to me in Lexington, I said no because I just didn't want to it. I said I'll send the finishes with Doug. You and him can go over them, and then he can carry them out. Tod said great. So Saturday morning I called Doug. He was over at the Comfort Inn. I gave Doug all the finishes. And then Tod came over and met with Doug. In the meantime, I had called Paul's answering machine and left a message by saying that Doug's got all the finishes. Well, Paul, the first thing he did was call my brother and say, "Eddie's got the finishes. You mean Eddie's carrying out the finishes tonight." And then Doug called me and told me that. Paul never, ever called Saturday and told me nothing about anything. So Paul thought that he was running the show, totally, with his finishes. Then I found out that Ted Petty (Cheetah Kid) was on the card, which is a Paul Dangerously guy. And Paul was expecting trouble. Paul was scared, because he had his little group with him. His henchmen. If he didn't feel guilty or if he wasn't guilty, he should have been by himself. But he wasn't. But when he took over and gave his speech the other night... He also went up to Doug and said, "Oh, Jim Crockett's in charge." And Doug said, "Whaaaaa?" It wound up Doug still gave out most of the finishes, and the ones he didn't give out were the ones he just didn't even want to. He got so disgusted with everything too, like most of the people were there, I think. During the situation where I got on the microphone and thanked the people and thanked the promotion and I told them to support the deal, Paul E. from what I have heard went off and threw a tantrum about, "What in the hell's he doing on the microphone? Tod, come here!" He looked at Doug and said, "Doug, did you know Eddie was going to get on the microphone?" And that's of course what blew my brother's temper out of control. I'm not going to make a big deal out of this either. Everything in the business wise that I've done for Paul and tried to teach him, and he just totally stepped all over that. Like, if a person could take my heart out Saturday night and stomp on it on the floor, it was Paul. The worst thing he said to Doug, though, was, "This is Jim Crockett's show!" And I talked to Tod yesterday too, and I've heard this, so I know it for a fact that this happened. Tod put his hand up on Paul's shoulder and said, "I

beg your pardon." And Paul said, "This is Jim Crockett's show." And Tod says, "No, it's not." So there's a situation there already. It's like a powder cake, to me, about to explode. They tried to run the show, they tried to take over and everything, but it didn't quite go the way they wanted it to. But I'm going to sit back like everybody and yourself and watch to see what happens next. I was just totally shocked, surprised, everything that you could possibly be when somebody really shocks you, I was that way Saturday night.

Clark: Now about the barbed wire baseball bat match situation that you had booked.. Was what they said at the show about the State Athletic Commission restricting them from using the barbed wire the legitimate reason why there was no barbed wire involved in that advertised and promised match?

Gilbert: I don't know what they said, but I'll tell you what happened. They waited till the match was two matches out before they said, "Where's the barbed wire?" I tell you, they were too worried about having their big summit meeting with Dennis Coralluzzo, Jim Crockett, Paul E., and Tod Gordon, instead of first of all seeing what all they had to have for that night. Then they tried to send out a girl that works for Tod, at the last minute to try and find barbed wire. She said when she walked in the hardware store, they said, "Whaat? Barbed what?" So that's the way it went. No responsibility was taken Saturday. Their minds were somewhere else. They were trying to discuss something else and they were trying to book the world for the next three years, I guess. That's sarcastic there, but I guess their minds were not on the barbed wire baseball bat match.

Clark: From your experience of working in Philadelphia with ECW and Tod Gordon, do you feel that the organization can develop and grow into a full-fledged territory, but with also considering their new direction and their new booker and their influences?

Gilbert: I felt it could. See, I don't know now. There's so many factors involved now. When you get other promoters when you don't already have a base—if you already had a base and Jim Crockett had already had a territory going, and then you want to work together, that's a different story. That's kind of like what I was talking about with Vince and Cornette and with Lawler and Jarrett. But before you actually get it going and all of a sudden you have someone else coming in now trying to call the shots... I mean, Crockett has sold this deal to Tod by saying, "We're going to get Baltimore, we're going to get Philadelphia, we're going to Washington, we're going to do this, that." When "we" really haven't graduated out of the first grade yet here. That's where Tod is like just a fan for that.

I think it could, but once again I'll go back to the direction of, it will take money and it's going to take time. If he has the money and wants to put into it and if he has the time, it will work, eventually. But with so many people involved, it's like too many chiefs and not enough Indians. And that's what you have here right now.

Clark: For you personally, were you looking at this experience with ECW to be your chance to finally prove your booking talent and ability in this business?

Gilbert: No, I think I've already done that. I felt like I did in Alabama. I went in when it was drawing \$1,200 a week in Dothan, Alabama. A month later we had it averaging \$8,000 to \$10,000 a week and changed the name of it from Continental Championship Wrestling—this was in 1988—I changed it to Continental Wrestling Federation. I recharged everything. I tore the background down where Gordon Solie used to stand in front of to do the announcing. David Wood said we couldn't afford a new background. So I had Tony Anthony and Tom Prichard, I said, "You all get in a fight, and just kind of, knock it down." So we ended up changing the outlook. They had three different titles there. I turned them in and had one, the Continental Wrestling

Federation heavyweight title. They used to have an Alabama title, a Southeastern title, and an Alabama state title. I feel that with UWF and especially with Continental, Continental to me will always be very special because I took it from just a dead territory, everyone said that it was just totally dead. It was not worth anything, the Fullers had killed it. When they left, they sold it to David Woods. They got a sucker to buy it. He didn't know anything about wrestling. And he brought me down there. That's when I brought Paul in as my manager. I changed Pez Whatley to Willy B. Hurt. I brought Shane Douglas in. Sid Vicious, he was working as Lord Humungous. I switched him babyface, put him and Shane together as a tag team. That was when we did this angle. You've got to remember the black population of Alabama. We did an angle there where Paul and I beat up Pez Whatley's son. We had a wrestling fan on television come over the barricade with a knife open to cut us. But we started drawing money. We did an angle with Austin Idol in Dothan. Every city in that territory, a different babyface was over more than another babyface. And that's who we would have on there. It wasn't like the same program, the same matches in every city. I changed them up. That was the most fun I've ever had. If there was ever a question about whether I could do it or not, good or bad, I felt like I had done it then. I also knew from that point on that I had to rise to the occasion any other time I had the job.

I got to finally carry out one of dreams of being the booker in Memphis. I never had gotten to do that until 1990. They had never brought in Dick Murdoch before. Even though he may not mean a lot to a lot of people out there, but Memphis had never brought in the talent that we did for the USWA world heavyweight title tournament back in '90. Up until this last house they were talking about a card they had a month ago where they drew a hell of a house down there. A lot of people forgot this, and they were talking about Lawler and Hennig from '88 or whatever, but in 1990 we did a twenty something thousand dollar house. I had Terry Funk there, Austin Idol, Dick Murdoch, Dick Slater, Steve Keirn, there was a long list of talent that I brought in for it. And we almost sold the thing out for the tournament. So that was a good feeling too, and that was the territory where you can't just do stuff to please yourself, or because you know what's right or wrong. And like in the Memphis territory, you have to please nine different people. You have Christine Jarrett. You have Jerry Jarrett. You have Jerry Lawler. You have Jeff Jarrett. You have Eddie Marlin. You have Guy Coffey in Memphis, Tennessee, who's a promoter. You have Buddy Wayne, who's a promoter. Frank Morrell, who's the referee that rides with Jeff Jarrett to the matches, you've got his opinion in there all the time. You've got Paul Neighbors, who is the cousin to Jerry Jarrett's first cousin. But what it is, all their opinions, they're always sitting and they're discussing whether you're good or bad or what you did was right or wrong. After a while, it just gets like, "Please leave me alone." When I finally got the job with Global to do the ESPN and all that stuff, I had a good time. But then again too, we had stale talent. I always liked it like in Alabama. You made chicken salad out of chicken s-t. I always would rather have a territory that the names there are not really that good or either local talent, and maybe just bring in a couple names, but build my own characters, give them their own names. And then you know you've done something when you draw. If you bring in an established star and you draw a house, what have you done? Nothing. I am the kind of person, if we run a show and sellout the Spectrum here, as an example, or Veterans Stadium with some un-Godly card, of course I'd be happy. But if I knew that I did it by some kind of angle or somebody that no one ever thought would have drawn in a different gimmick or a different name, then I know I've done something and it would be a great big celebration. The other way is, well, that's the way it's supposed to go. You bring in an established star, you sellout. That's just the way it's supposed to happen. There's nothing new to it.

When I came up here, what I did was another Alabama. But this was different in the fact that we didn't have a territory and we didn't have the towns to get out and run. But then again we ran right into a wall here because when Kevin wasn't getting out and doing his job,

well I looked at Tod, and Tod wasn't trying to find anybody to do that job. Really, I was just stuck in a Catch-22 situation. I was just stuck with trying to do the best and most entertaining TVs I could do. When I first started here, we were trying to get six one hour shows out of those two nights of tapings. After the second taping, I had to stretch that to eight and nine shows for Tod and his budget. I had to put all my efforts and energy just into doing the TV tapings and the big show that we did, and the TV. What I knew I had to do though, and the goal for myself I set was just making sure that whatever I did was different than anybody else. I think I've established myself for the job. I've just got to make sure I don't hurt my reputation.

Clark: Did you want to do the same thing basically like you did in Alabama where you built the promotion around the younger wrestlers in the area?

Gilbert: Yes, yes. I took a guy named Alan Martin, who was just a jobber on Atlanta TV, and all of a sudden I gave him a gimmick. First I started him out. He was the jack of all trades, we kind of called him. He became a heel referee. Then he became Mr. Alan Martin. He wore an old looking suit and top hat and a briefcase in his hand. And he was managing the WWF world champion now, Yokozuna, who was one of the Samoans with Sika. He'd be managing him and come out with a big cigar saying his uncle died and left him a lot of money. And he was such a Southern talking guy. Him and Shane, and just like Paul E. Dangerously, Paul was a young guy then. He was a really young guy. But I gave Paul responsibilities back then to do. Sid Vicious was a young guy in the business then. He had only been working a year or two. So I gave all those guys, like "Go do it. If you can do it, let's draw some money." So they did.

Clark: Who are some of the guys from ECW who you feel from looking at, have the potential to make it in this business?

Gilbert: Well, one of them is already down in SMW now. I think Chris Candito's got a lot of talent. I've never really been able to publicly say that before and never had the reason to, but Chris is a great talent and I'm glad he's finally getting the recognition he deserves. Chris Michaels, I had to change his name to Sir Richard Michaels here because we had Chris Candito as one of the Blondes. That was the reason why for the name change. What Chris has is that he has got such charisma. What caught my eye about Chris when I first saw him work and he was putting somebody over for me at TV, he's like a blend between a Buddy Landel and somebody else. He can bump his ass off. He takes crazy bumps. But he's got a style when he walks in the ring. It's like my dad used to say, Buddy Rogers had this style of walking around the ring. Nick Bockwinkel had that style. Ric Flair's got that style. Chris Michaels has that style of just walking around the ring. He looks like he's somebody. To me, he represents somebody that could do good in a tag team position. Johnny Hotbody is a hard worker. Johnny just needs to quit getting down on himself and being a baby in the dressing room. But other than that, he is a hard worker and he takes great bumps. Believe this or not, a guy that's been in our business for a long, long time, that a lot of people hated especially back in the early '80s, was Salvatore Bellomo. I think Bellomo for WCW or WWF, if you put him in a comedy role to act goofy like he does, I think he can fill that role. I think he can be the kids' person. He's a good-hearted guy. God, he kills me, the comedian he is, and he doesn't even know it. J.T. Smith, definitely. J.T. is a very, very good worker and he also takes incredible bumps, as we all know. He volunteered to take that one off that box up there when him and Doug did that thing, and then the scaffold match. He would literally just kill himself for this business. And not say a word. And he is one of the nicest people that I've ever worked with or met in this business. And he would give you just his whole body and life for this business.

Clark: How would you describe your philosophy on producing the TV

that you did with ECW, and its purpose?

Gilbert: It's changed, no doubt. My philosophy on making TVs has changed totally from 1987 to now because of the changes made in everyone else's TV. I used to be totally serious on TV. I mean everybody. My whole theory was that to draw money, everyone had to be serious at all times. So if the angle was serious, the interviews were serious. We had to be serious, period. This time I got to be able to go over that line that we have in this business of where you're supposed to be and how you're supposed to do TVs. I got to totally just blow that line and do it the way I wanted to, and change it up. I had never, ever seen anything like what we wound up doing. Like making fun of Salvatore Bellomo doing an interview and putting up on the screen "What did he say?" underneath. A lot of the stuff we did was just the comedy in general. I love watching David Letterman. I've learned so much from watching him. I think he's just ahead of his time. That's where I got the one scene we did that day where I said I'd go out and find the first person I ran into, and he would co-host the show. So I go out and then I'd find my buddy John Gilliam from Lexington. And I love *Saturday Night Live*. That's my other favorite show. So I got to thinking, why can't we have some skits, do some comedy, but also be very, very serious on our angles? You know, if there's got to be blood, there's got to be blood. If there's got to be a bump off the top of the building to the floor, do that. We can be serious when we're supposed to be, do serious interviews when we're supposed to, but also kind of be light-hearted enough to where this day in time with everybody with a remote control in their hands and they're able to tune sixty or seventy some stations in, that while we're on let's make sure that they don't turn away and that we give them something different where they say, "Wow, I don't want to miss this stuff. There's no telling what they may do." I had never, ever thought of trying to interrupt a match to have a special announcement, a special report, like I did with Abdullah the Butcher's specials that we aired. Like during those two tag matches that were on, we just in the middle of them, out of nowhere, just for a minute interrupted and did an announcement like a special report news reporter. I had never seen anybody do that. Anything that was different and knew that no one else had ever done it, especially with a wrestling show, I wanted to do it. Because one thing for sure I knew, especially the way this business is, that either I was going to get torn apart by the critics who say, "We can't believe he's doing this," or they would find it entertaining. Right now, my philosophy on television is just to be as entertaining as I can be in every aspect—in a serious angle, serious interviews. Also like you were talking about last night, Bobby Heenan and Gorilla Monsoon. Also that other factor in there of you can call it comedy, you can call it skits, but that light-hearted part where families don't mind when their kids are watching, that it is funny to them, and that you have a Bellomo character, and you have a guy on there who thinks he's the king of Philadelphia and goes downtown like an idiot wearing a crown and gets a Burger King crown put on his head by the announcer. That's my philosophy and theories now. Now two years from now, if I'm asked this and even if I'm in politics or running for office, my philosophy may change then because it's just according to where we're at and how the business is doing.

Clark: What are some of the creative things that you were looking forward to doing on your television?

Gilbert: Well, I wanted to very, very much work in different co-hosts to help. I wanted to have a new segment that I was going to approach you about. About doing a two to three minute segment. And I thought this would break new ground. That's another thing I tried to do. I've always tried to balance it out in this business with my sheet interviews sometimes where I've gone over the line where I knew that some of the older guys in this business that I have a whole lot of respect for, I didn't want them to say, "Gilbert's killing our business." First off, I don't think there is any way I could kill this business. It's doing a good enough job by itself. But I wanted to be able to again go over the line and kind of

bring an inside objective to this business. Like Will McDonough does on NFL Live on Sundays before the NFL game. And everyone of the insiders on all these NFL shows—that's my greatest example to everyone—I wanted you to be behind a desk and I wanted you to give the insights on what was going on in the business. Like money deals. If someone new signed a contract with WCW, if you knew what the money figure was, give it. If you heard someone was jumping from one area to another. If Terry Funk was doing something in FMW in Japan. And also mainly, and if there was an angle done that we did that was a very serious angle or something that happened, or a decision coming down from our commissioner Tod Gordon, I wanted to have your opinion, and sometimes be a heavy opinion. I got to where I was sitting here and gazing up at the ceiling, and just trying to think, "Okay, since I've already went over the boundaries with the skits I'm doing, what else can I do that will totally blow the show away?" And now with the hardcores, who I was promoting to anyway, now what can make them go, "Wow, I can't believe it. We're seeing this on TV." You know, "He's acknowledging John Clark of a wrestling sheet." Or, "He's saying Wade Keller's name and he's saying Dave Meltzer's name." And also at the same time saying Bill Apter's. That adds a totally different ring to it.

I don't care who's knocked me. Everyone has their own opinions. I've said that about me or anyone else in this business. I always want to think that somehow or another when people look back at the beginnings of the wrestling sheets and how a person like Wade Keller started doing interviews and like yourself right now doing them—and you're doing some great interviews—who were the first people that were not scared and that were brave enough, let's say in this business, and not afraid of being just totally blackballed—which I'm sure they've all tried to do to me sooner or later—is who actually gave an interview that said what was going on inside the business and who broke the ground for that? And I hope that someday when we're older that people can look back and say that Eddie Gilbert was one of the people that did that with my first interview with Wade Keller in 1990 about the goings ons with WCW and how I was on that committee. I've always had the utmost respect for all the sheets and all the sheet writers no matter what their opinion of me was or whatever the readers write in. That's everyone's privilege and honor. But I think it's been the best thing for the business. And I hope someday, and this has really been on my mind a lot too, I think we will see a wrestling magazine or two come out with that format. And you may be the one to do it, who knows. I mean, we don't know that right now. I hope someday to have a hand in that because I see our business going in that direction, especially with WCW with the people that are running the company down there. See, they're more open-minded to that than say, Vince McMahon would be. I mean, if they were to hear something like that, they wouldn't want to kill you like Vince and his crew would. I always wanted to give everybody a shot at this and I didn't want anybody to ever be shocked at anything I ever did and I wanted to make sure that I was fair to everybody and I wanted to make sure that if someone was going to do something different, I wanted to be the first one to do it. That gave me my kick. No one ever had to say anything about it. I just would want to know that I did it.

Clark: About the newsletters, what kind of an effect do you think they have had on the wrestling industry, if any?

Gilbert: I think it's been so good. I'm just giving you an example here of a person, let's say like Terry Funk. Of course, who knows who all talks to Terry and who he talks to about what's going on inside the business. But he's sitting out there and he gets to keep up on the insides of our business by actually not having to really count on having to talk to too many people and running up his long distance bill. Just like I don't. Because we get the sheets. What's so great too about the sheets is that they're all in competition. So everyone wants to get, like on a news leak, what story comes out first. All of you want to get it first, which is great. Meltzer and Keller, it's according to when they go to printing, is when you know you get the story. That just makes it for the best information we know we're going to get now. And it keeps getting better and better and better. Just an example too and I don't mean

anything by this, because I do have respect for Ole Anderson. Whatever he does or says, I don't know about. But it does make people like him think again whenever they go on a hotline and say that he challenges all the sheet writers. Then whenever it gets printed and someone takes him up on it, and then it becomes a lawsuit supposedly. It changes our whole outlook on this. Let's say if somebody fails a piss test and they try to cover it up. If somehow word gets out about that, you know, "So and so failed it, but they covered it up. And he's still working for them." Well, they'd be scared to death now for that to get out like that. The sheets have helped us in so many different ways. The money deals, because they always find out. Who knows where Meltzer gets his scoops on that? I know Jim Cornette said it before and I'll say it too. Like one time when I was there getting my money deal and offer, he knew it that afternoon before I even went in there. And Cornette said the same thing. They've really changed it in such a good way. I like it because everybody in this country and around the world knows what's going on now better. And you can keep up with it. And I love it. I can't wait to get my sheets every week. If you looked ten years ago at, if you call them sheets, but back then they were fan club letters or whatever. They were mostly just newspaper clippings reprinted in the sheets, results, and all that. And maybe now and then an interview that had nothing to do with the kind of interviews you're doing. They were about, "What do you think of Joe Blow this week? Are you going to kill them?" It was just like a TV interview. You never talked about the inside of the business. What's so good too is that people now understand it's not as easy as what everyone thinks about being a booker and being in charge. It's not just about coming up with ideas, about booking a good TV show. It's about dealing with what I said about Eric Bischoff. It's easy to get the job sometimes, it's hard to keep it. Because a lot of people are out to get you. And they are, I don't care what anybody says. And you've got to deal with the owner, the promoter, the boys. When you go in and sit down and talk to two guys when they're about to do a match and you need to get somebody over, it's harder than what everybody out there can ever, ever imagine. And then you've got everybody's opinion too about what you do. So it's harder. But also, the sheets are better for bookers because they keep you on your toes too. Now when you do an angle, you can get a sheet and see what everyone thinks of it.

Part II of the Eddie Gilbert interview will appear in the next issue.

WORLD WRESTLING FEDERATION

*Bret Hart was a special guest on a Toronto radio station on 10/1 and made some very intriguing and controversial statements about WCW, Ric Flair, and steroids in wrestling. The following are excerpts from the interview. On whether the other federations are minor league: "I would say so. I don't mean that in a nasty way. There's the WCW, which is probably the only other form of wrestling except for the WWF. But I couldn't hold them close to the WWF when it comes to actual production in wrestling. They have some good wrestlers. A lot of times the wrestlers are interchangeable. But I don't think they have as good a product and I certainly hate to bring this up, as far as even the drug testing. For example, the WCW, their drug testing must be pretty shoddy because you can tell by looking at the guys in the WCW that they're all obviously drug abusers. There's no hiding that. In the WWF every single wrestler is drug tested, just like specific athletes every seven or eight days. And there's absolutely not one single wrestler taking any kind of drug. That's any kind of drug, period. That includes amphetamines. You can barely get away with caffeine." On whether the steroid controversy was true: "All that steroid talk at the time was pretty much true. I think it's worked in my favor. For example, because a few years ago there were all these huge guys that were on steroids like Hulk Hogan. These guys were huge and maxxed-out on steroids, which wasn't right. It wasn't fair to guys like me. I was strictly known for my wrestling ability, not a muscle-bodied physique, which is what it had become. It worked in my favor because they cleaned that end of it up. I think it worked in everybody's favor, even the wrestlers. We see now a lot of these big muscle-headed wrestlers have since departed WWF, and now they're in WCW, and that's because they couldn't pass

our drug testing." When a caller called in and told Bret that the best wrestler there ever was and the best wrestler there is right now is Ric Flair, Hart responded by saying: "What could you possibly see in Ric Flair. I mean, this is the truth. Ric Flair is the most overrated wrestler there ever was. If you've seen Ric Flair wrestle one time, you've seen him wrestle a million times. He's the most uncreative, unimaginative wrestler there ever was. He's the pits. You don't know anything about wrestling if you think Ric Flair's a good wrestler. Wrestling Ric Flair was the biggest letdown of my entire career. I've wrestled all kinds of wrestlers everywhere, and I thought that when I was stepping in the ring with Ric Flair for the first time that I was going to be wrestling a legend, like one of the greatest wrestlers of all time. On a scale of one to ten, I'd rate him as right about a three. He sucks. And even Jerry Lawler, well at least he's a little more creative than Ric Flair. Ric Flair, I don't hate him or anything, it's just that all the time all I hear is, 'Ric Flair's the greatest, Ric Flair's the greatest, Ric Flair's the greatest.' I don't know how anyone could even begin to think Ric Flair's a good wrestler. If you've seen Ric Flair wrestle one time, you've seen his entire show."

*The 1993 edition of the Survivor Series pay-per-view emanates this year from the Boston Garden in MA on 11/24. This incidentally will be the last wrestling card there before the building is torn down. They are going back to the "traditional" type Series, as four member teams will be competing for survival. The two matches confirmed at press time are; Lex Luger & Rick & Scott Steiner & Tatanka vs Yokozuna & The Quebecers & Ludvig Borge (who will now be managed by Mr. Fuji); Razor Ramon & Mr. Perfect & 1-2-3 Kid & Marty Janetty vs Diesel & Rick Martel & Adam Bomb & IRS. There will be a match with Bret & Owen & Bruce Hart teaming with a partner (possibly Doink) vs a team captained by Jerry Lawler (rumors say possibilities include Jeff Jarrett, Terry Funk, and probably other candidates). There will also be one other survivors match most likely featuring the Undertaker.

*In what should turn out to be quite a development, USWA owner and promoter Jerry Jarrett now has a considerable amount of involvement in the WWF's booking department, especially with the successful Memphis-like Monday Night Raw program. He also attended all three nights of television tapings this week in the Northeast.

*Razor Ramon captured the Intercontinental title by being one of the last two participants left in the ring for the battle royal that will air 10/4 and then by defeating Rick Martel with the Razor's Edge in a match that will air the following week. These events were taped at the Monday Night Raw taping in New Haven, CT on 9/27. They decided upon hosting a battle royal as a way to transfer the title because of the departure of Shawn Michaels from the WWF. Also at Raw, Lex Luger returned and teamed with Randy Savage beating Yokozuna & Ludvig Borge by countout. The Rock & Roll Express made an appearance and they will be working many dates in the future for Titan. The taping revealed that Adam Bomb is now managed by Harvey Whippleman.

*The Steiner Brothers, who were removed from all shows because of a "suspension," returned and wrestled the television tapings this week. They will return full-time in November. Matt Osborne, who wrestles as Doink, is also serving a suspension where he can work television tapings, and Steve Lombardi (who is also working as MVP) works as Doink at the houses.

*9/24 Chicago's Rosemont Horizon show drew 4,700 and 10/2 in Sacramento drew only 3,000 with the same results as San Jose on 10/1.

*Madison Square Garden on 9/25 with about 11,500: Bastion Booger beat 1-2-3 Kid, Men On a Mission beat Well Dunn, Tatanka drew with IRS, Yokozuna pinned Undertaker, Quebecers beat Bam Bam Bigelow & Adam Bomb by countout/DQ, Jimmy Snuka beat Brian Christopher, Razor Ramon beat Rick Martel, Mr. Perfect beat Diesel by DQ with Martel and Ramon getting involved. Next show 11/27 has Lawler-Doink, Yokozuna-Undertaker coffin match, Steiners-Quebecers.

*Spectrum in Philadelphia on 9/26 (Sunday afternoon against the final Phillies home game of the season taking place across the street at Vet Stadium with over 77,000) drew about only 5,000: Ramon beat Martel; Perfect beat Diesel by DQ as Diesel wouldn't stop choking him over the ropes (Ramon and Diesel had to work the first two matches and get out of there quickly for personal reasons); Quebecers beat Bigelow &

Bomb by countout as a major confrontation occurred between Bam Bam and Bomb with Luna Vachon and Johnny Polo also going at it. During most of the match however, Luna was engaging in a verbal war of vulgarity with a Philly regular sitting in the front row a couple seats away from me. He slurred all kinds of profane and indecent things at her but when he screamed an "inside" line about her personal life, Luna turned around and crazy, spitting all over and cursing at this fan; Booger pinned Kid by sitting on him; MOM beat Well Dunn; Tatanka beat IRS; Yokozuna beat Undertaker. Next show 11/20 has Lawler-Hart cage match, Luger-Borge, Steiners-Quebecers, Bigelow-Doink, Headshrinkers-Rock & Roll Express (something will be setup in the upcoming weeks) in a no-DQ match, non-sanctioned by the WWF.

*Debut at the new Arena in San Jose, CA on 10/1 with about 7,500 (with a Lucha Libre show being run five blocks away which drew 200): MOM beat Well Dunn; Ramon beat Martel; IRS beat 1-2-3 Kid, and Kid left the match bleeding excessively from his head; Lex Luger (who only got a reaction equal to all the other faces on the card, except for Undertaker who got to biggest pop) beat Ludvig Borge; Mr. Perfect beat Diesel; Quebecers beat Bigelow & Bomb by countout; Yokozuna beat Undertaker.

*Los Angeles Sports Arena on 10/3 drawing slightly less than 3,000: MOM beat Well Dunn, Perfect beat Diesel, Borge beat Owen Hart (sub for Luger, and no mention was made of it), Ramon beat Martel, Quebecers vs Bigelow & Bomb -double-DQ, IRS beat 1-2-3 Kid, Undertaker beat Yokozuna by DQ. -By David Geck

WORLD CHAMPIONSHIP WRESTLING

*Rick Rude captured the "world heavyweight championship" NWA belt from Ric Flair, Lord Steven Regal beat Ricky Steamboat to win the TV title, and the Nasty Boys beat Arn Anderson & Paul Roma to win the tag team titles at Fall Brawl from Houston, TX on 9/19.

*Big Van Vader, who still hasn't signed a contract, is unable to appear on UWFTs 10/5 Shoot Wrestling PPV at WCW's request. Sid Vicious is another high paid wrestler in WCW who has not signed a contract.

*WCW scheduled a television taping in Anderson, SC on 9/30 that turned out to be a disaster. They brought their production trucks and talent there, only for the show to be canceled because only 21 paid and 36 freebies showed up. This cost the company around \$50,000.

*Terry Taylor, who is hosting Power Hour, will start back wrestling shortly as a heel, but will then be pushed as a babyface.

*WCW will be making their return to Philadelphia after a seven month absence with a show in early December at the Civic Center.

*Omni in Atlanta on 10/3 with only 700 fans attending: Ice Train beat Dick Slater, Arn Anderson beat Jim Neidhart, Nasty Boys beat Marcus Bagwell & Too Cold Scorpio, Ricky Steamboat beat Paul Orndorff, Dustin Rhodes & Shockmaster beat Harlem Heat, Sting beat Sid Vicious, Rick Rude beat Ric Flair via DQ.

THE INDEPENDENT SCENE

*PWF's "Bad Boys of Pro Wrestling Tour '93" on 9/24 at Florida State Fairgrounds with about 1,200: Firecat beat Samoan Savage, Dory Funk Jr. wrestled Greg Valentine to a 20 minute time limit draw, Dan Spivey wrestled Kevin Sullivan to a double-countout, Florida State tag team champs The Latin Connection (Al & Lou Perez) beat US champs The Heavenly Bodies (Tom Prichard & Jimmy Del Rey) to capture both belts in a title vs title match, Florida champion Steve "Gator" Keirn beat Ted DiBiase (who beat up refs after the match). By Shannon Rose

*Eastern Championship Wrestling held television tapings on 10/1 and 10/2 at the ECW Arena in South Philly with about 200 the first night and about 400 fans the next. The first night, Ian & Axl Rotten, Rockin Rebel, Public Enemy, won squashes. Paul Diamond & Pat Tanaka beat Ian & Axl Rotten. Sandman beat Metal Maniac. It was uncertain who won the Fall Fashion Show with Tigra, Woman, Angel, Sherri Martel, Jay Sulli, and Matty in the House's large group of girls. Abdullah the Butcher & Terry Funk & J.T. Smith beat Jimmy Snuka & Don Muroco & Kevin Sullivan in a wild match. Sabu (Terry Brunk) debuted with his new gimmick as guess what, a lunatic. Al "Sledgehammer" McGill wheels him down to the ring on a horizontal stretcher/dolley contained by chains. Sabu wears a mask, *Silence of the Lambs'* Hannibal Lector

style. And then they let him loose and he goes crazy, running around the arena throwing chairs at walls and legitimately frightening the younger audience. The gimmick was that good and it was very convincing. Anyway, Sabu beat Tazmaniac, which included Sabu doing a backflip off the ropes onto a row of chairs and Taz on the floor (this was incredible). New ECW tag team champions Johnny Hotbody & Tony Stetson (given belts because of Gilbert's departure) beat Diamond & Tanaka. Rockin Rebel beat Richard Michaels. Kevin Sullivan vs Abdullah ended in a double-DQ, and they brawled everywhere. Terry Funk captured the ECW TV title beating Snuka in a steel cage match. It was another wild night at ECW with chairs, tables, glass doors (due to vandalism by kids), but not a wall this time, becoming victims to the mayhem. The next night, Stetson & Hotbody beat J.T. Smith & Sandman, who were advised by Terry Funk who turned on Sandman. Tazmaniac beat Tommy Dreamer, Kevin Sullivan beat Gino Caruso, ECW champion Shane Douglas beat J.T. Smith as Funk threw in the towel and Funk beat up Smith after the match, Diamond & Tanaka beat Public Enemy (Cheetah Kid & Johnny Rotten), Richard Michaels beat Rebel by DQ, Axl & Ian Rotten beat Don E. Allen & Chad Austin, Muroco & Snuka won a match by forfeit because the opposing team was attacked. An angle was done earlier where Paul E. Dangerously was announcing Douglas the newest member of the Dangerous Alliance, when Sherri (who was with Shane) attacked Paul E., causing Sabu to go nuts on Douglas. Out of that, Sabu (managed by Paul E.) beat Douglas (managed by Sherri) to win the ECW title with a moonsault in a very short match, possibly because of Sabu getting hurt the night before. Snuka won a squash. Kevin Sullivan beat Abdullah the Butcher in a cage match after Tazmaniac had thrown in a briefcase for Sullivan to use. The scheduled Headhunters-Public Enemy cage match didn't take place because of scheduling problems with the Headhunters and their commitments. Instead, they had a very short three team cage match with Public Enemy winning over Diamond & Tanaka and Axl & Ian Rotten. The next big show at ECW Arena is 11/13 with Terry Funk and a dream partner vs Sabu & Road Warrior Hawk and Sal Bellomo vs The Rebel. ECW 10/16 in North East, MD has Douglas-Jim Neidhart, Snuka-Nikolai Volkoff, Angel-Tiga.

*Larry Sharpe's WWA show 10/2 in Clementon, NJ outdrew the second night of ECW television tapings as over 550 fans attended to see The Bushwackers beat Chi Chi Rodriguez & Abdul Singh, Frank Finnegan beat Boy Gone Bad by DQ, Ray Odyssey won back the junior title by beating Ed the Razor in a stretcher match, Dwayne Gill wrestled Chris Evans to a double-countout, plus two other undercard matches.

*Terry Funk is running a free show at the Civic Center in Amarillo, TX on 10/28 (show sponsored by High Country Chevy Dealer) with himself vs Eddie Gilbert in a Texas death match, Ted DiBiase vs Tito Santana, Dory Funk Jr & Dick Murdoch vs The Heavenly Bodies managed by Jim Cornette with special referee Ray Stevens, Stan Hansen vs Big Bossman, Dan Spivey vs Mike Davis, and a tag team match.

*In Jerry Seinfeld's new book, *SeinLanguage*, he had several amusing lines on pro wrestling: *If professional wrestling did not exist, could you come up with this idea? Could you envision the popularity of huge men in tiny bathing suits pretending to fight? Could you sell this to a promoter? "I'm telling you, Sid, millions of people will enjoy watching this. The guys'll be huge, we'll put them in little suits, and they won't really fight."* He also joked about pro wrestling refs: *There's a great job. You're a referee in a sport with no rules of any kind. How do you screw that up? The referee is kind of like Larry of the Three Stooges. You don't really need him, but it just wouldn't be the same without him. They must get these guys from the same place the Harlem Globetrotters get their refs. There must be this whole school where they teach you to just kind of run around and not notice anything. They sit you down, show you a film of the rubout scene from St. Valentine's Day Massacre, and if you don't see anything illegal going on, you're hired.* (thanks to reader Bertrand Hebert)

*Sources have confirmed Jim Crockett and Jim Hudson of the World Wrestling Network and now the National Wrestling Alliance are negotiating a deal with Max Andrews Entertainment for a national television deal. They have tentatively planned to re-tape their pilot sometime in November and a house show tour over the Thanksgiving

weekend is being put together, including a possible date in Charlotte.

*Dennis Coralluzzo's "Dennis Express Tour '93" starts off on 10/29 and finishes up on 11/13: 10/29 with Tommy Dee in Bayonne, NJ; 10/30 NWA/AWO at the Passaic Valley Vo-Tech High School in Wayne, NJ using local talent; 10/30 NWA/LOW at Armstrong Middle School in Bensalem, PA using Ted DiBiase vs Terry Funk, Sensational Sherri vs Jim Cornette, Jim Duggan vs Papa Shango, Doink vs Tito Santana, etc; 11/6 NWA/ACW with Mark Bodey at Highspire High School in Steelton, PA featuring Terry Funk vs Sabu-tickets (215)682-6579; 11/12 NWA/ACW at Sheffield, PA High School with Nikolai Volkoff and Skinner; 11/13 NWA/ACW at Lakeview High School in Stoneboro, PA with Shane Douglas, Volkoff, Skinner; 11/13 Clementon, NJ.

*GWF is advertising a show at Williams Valley High School in Tower City, PA (where WCW recently ran a house show) on 10/23 with Davey Boy Smith vs Mr. Hughes, Kamala vs Papa Shango, Warlord vs Rio Lord of the Jungle, Tommy Dreamer & Johnny Gunn vs Mad Bull Blaster & Tazmaniac, midgets, and a battle royal with Sensational Sherri and the other talent on the card. For info call 717-453-7875.

FLYER FAN FARE

*ECW is selling copies of their 9/18 UltraClash '93 featuring Abby & Sullivan vs Funk & Hansen for \$27.95 at PO Box 224, Media, PA 19063. . . Bertrand Hebert of 647 Ellice, Beauharnois, Quebec, Canada J6N 1X8 created a popular wrestling game. Send letter for more info. . . The Real Wrestling Hotline on 1-900-903-9030 at 99 cents a minute features Dave Meltzer, Steve Beverly, Dennis Brent, John Arezzi, Scott Hudson, John Clark, Georgiann Makropoulos, and Dutch Mantell. . . J.D. McKay of 308 E. Main St., Louisville, MS 39339 is looking to hear from anyone with information, tapes, photos, and anything else for his book that he's putting together on Eddie Gilbert.

EDITOR'S NOTES

*I hope all of you have had an enjoyable two weeks. If anyone receives an issue that is damaged from mailing, please leave a message at (215)566-3852 and another issue will be mailed out. I am begging all you to please send in your thoughts, arguments, agreements, criticisms, or what you think of recent interview subjects and his/her comments after reading what he had to say in the interviews, as commentaries and discussion on the interviews is desired by me and many of the readers. Next issue will feature the Steve Keirn interview and hopefully the debut of our letters from the readers section. Thanks for your support.

FLYER NEWSLETTER BACK ISSUES- INTERVIEWS WITH:

#4: Jerry Lawler, #5: Paul Roma & Johnny B. Badd, #6: Iron Sheik & Jimmy Snuka, #7: Bruno Sammartino, #8: Kerry Von Erich, #9: Sammartino, #10: Terry Taylor, #11: Hawk & Taylor, #12: Marty Jannetty, #13: Jannetty, #14: Animal, #15: Buddy Landel, #16: Davey Boy Smith & Paul Ellering, #17: Jake Roberts, #18: Roberts, #19: Various, #20: Madusa, #21: Madusa, #22: Paul E. Dangerously, #23: Earthquake, #24: Honky Tonk Man, #25: Max Moon, #26: Bill Watts, #27: Watts, #28: Watts, #29: Watts, #30: Shane Douglas, #31: Sherri Martel, #32: Tully Blanchard. Each back issue is \$2 (\$3 out of US) and can be ordered by sending the proper payment to the Flyer address.

In an effort to improve the quality of this newsletter, we would appreciate it if you could please phone in a report of any live shows you attend after the event is held to our phoneline (215)566-3852 at any and all hours of the day. Fax messages can be sent to (215)566-3852 with notification before doing so. THANK YOU.

All interviews are transcribed verbatim and the opinions of the subject being interviewed do not necessarily represent the opinions of the editor or this newsletter.

The Wrestling Flyer Newsletter is a biweekly publication available by subscription at \$1.50 (\$2.50 for orders outside of North America) per issue, \$6 for 4 issues, \$12 for 8 issues. Send all subscription orders, merchandise orders, letters, news, articles, and all other inquiries to: THE WRESTLING FLYER NEWSLETTER, PO BOX 283, WALLINGFORD, PA 19086. Please make all payments (cash, checks, money orders) payable to the editor, John Clark. THANK YOU.

TENTATIVE

WCW OCTOBER/NOVEMBER 1993 SCHEDULE

TENTATIVE

tentative						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
				october 1	2	3
				KNOXVILLE TN ROME GA	CHARLOTTE NC LINEVILLE AL	ATLANTA GA
	4	5	6	7	8	9
COLUMBUS GA * FALMOUTH KY	CENTER STAGE * SPENCER TN CRYSTAL CHANDELIER	DALTON GA * VINCENNES IN	TALLAHASSEE FL KOKOMO IN	LIVE OAK FL SCOTTSBURG IN	JACKSONVILLE FL SHELBYVILLE IN	SAVANNAH GA RADCLIFF KY
	11	12	13	14	15	16
CENTER STAGE *	MILLEDGEVILLE GA CRYSTAL CHANDELIER		CEDARTOWN GA	SALINA KS HEFLIN AL	KANSAS CITY MO SHARPSBURG GA	SEDALIA MO DOUGLASVILLE GA
	18	19	20	21	22	23
WEST PLAINS MO	JOPLIN MO CRYSTAL CHANDELIER	HARTWELL GA	RICHLANDS VA	PHOENIX AZ JOHNSON CITY TN		NEW ORLEANS LA #
	25	26	27	28	29	30
	CARDISS ENGLAND CRYSTAL CHANDELIER	BLACKBURN ENGLAND	BOURNEMOUTH ENG CALHOUN GA	BIRMINGHAM ENGLAND BUCHANAN GA	LONDON ENGLAND ATHENS AL	
	november 1	2	3	4	5	6
RUELSHEIM GERMANY WILLIAMSBURG KY	ESSEN GERMANY WISE VA CRYSTAL CHANDELIER	MUNICH GERMANY PORTSMOUTH OH	HALLE GERMANY ST ALBANS WV	COLOGNE GERMANY GASSAWAY WV	HAMBURG GERMANY KENOVA WV	BAYREUTH GERMANY WELCH WV
	8	9	10	11	12	13
LA VALETTE WV	CRYSTAL CHANDELIER	ST PETERSBURG FL	THE TRAVELERS INN - NECA TAPINES AT MGM STUDIOS IN ORLANDO FL			
	15	16	17	18	19	20
ORLANDO MGM FL *	CRYSTAL CHANDELIER				PENSACOLA FL #	
	22	23	24	25	26	27
	CRYSTAL CHANDELIER		ATLANTA GA OMNI	DAVIE FL PIEDMONT AL	ORLANDO FL SWEETWATER TN	JACKSONVILLE FL TBA
	29	30	# notes PAY-PER-VIEW @ notes CLASH OF THE CHAMPIONS * notes TELEVISION TAPING			
	CENTER STAGE * CRYSTAL CHANDELIER	CRYSTAL CHANDELIER (IN GEORGIA) IS BEING RUN WEEKLY; BEING GROOMED TO REPLACE CENTER STAGE				

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